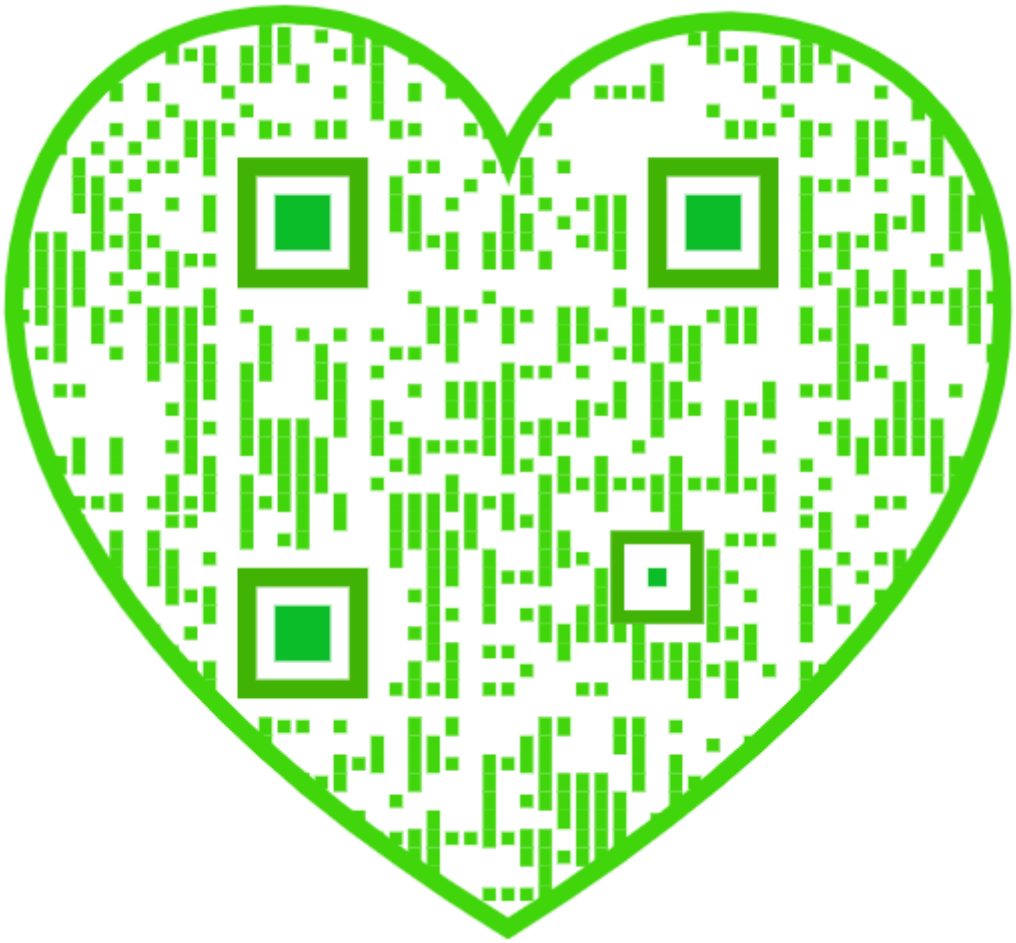


Mme. Veitch-Simonds'

Drapery System Chart.

PRICE, $3.00.

MILWAUKEE SCHOOL OF DRESS CUTTING,

No. 467 Milwaukee Street,

MILWAUKEE, WIS.

COPYRIGHT, 1889
By Mme Anna Veitch-Simonds

CRAMER, ARENS & CRAMER, PHOTOTYPES & PRINTERS, MILWAUKEE.

Yours truly,
MME. VEITCH-SIMONDS

INTRODUCTORY.

THE cutting and making of garments for gentlemen have for many years been regulated by exact systems and mathematical laws, the smallest detail being cut by measure, while the same work for ladies has almost entirely been done by guess-work, a system of cutting only being used for the waist or body part, based on the idea that there was no need of actual measurement for the draping or skirt part; hence the reason that two dressmakers, or those who call themselves dressmakers, could both copy from one fashion plate with entirely different results, possibly neither effect being like the artistic design they had used for a copy. The artist, in designing, studies the effect, and every part is measured correctly, as each part bears relation with the other and when perfectly constructed makes one harmonious whole, while, by changing one dimension, the whole is thrown out of balance, hence, poor results must follow.

Why Dressmaking So Often Proves a Failure.

This system of cutting is as much superior to the patterns as the work of the artistic tailor is to the ready-made clothing.

A dress well made means something more than fine sewing and elaborate trimming.

No dress, however well the waist is cut and fitted, can give perfect satisfaction unless the work is based on a correct system of designing; herein lies the secret of success.

In introducing this system of draping and designing, the author claims that it meets every demand for simplicity, accuracy, economy of time, material and ease of comprehension, is adapted to every part of dressmaking and is unaffected by any change of fashion; it is therefore a means of saving time, labor and money—three points which entitle it to the careful consideration of all who would be successful in business, as well as every one who would be her own dressmaker.

Those whom I have taught this system of cutting are surprised to find in it such a combination of accuracy with simplicity; the idea being very prevalent that draping and designing could not be taught, that it must be a gift of nature, that you must be a natural born artist to be a successful draper; while the freehand artist has no need of mathematical laws to secure his

portrait outlines, but 95 out of every 100 must be regulated in their work by exact system and mathematical laws and rules.

The art of dress cutting and fitting, therefore, does not consist merely in regulating the tightness or looseness of a waist, but in so cutting and constructing the different parts that, when made into a garment, it shall be in proportion to the shape of the person who is to wear it. Whether draperies are used in its construction, or otherwise, it must fit and hang without wrinkles or distortion of the various parts. That this requires talent of no mean order, any observing person must be ready to acknowledge. Any system of principles that will assist in accomplishing such an art will be hailed with delight by those who desire to learn, as well as the person who is employed as instructor.

No more sitting six months as apprentice to dressmakers, who have no time to see whether you learn or not. What is worth learning at all is worth learning well, and, remember, the laborer is worthy of his hire.

Go to learn dressmaking where they make a business of teaching, and are experienced teachers. I have known ladies to undertake the teaching of dressmaking, who did not know how themselves—could simply cut a waist drafted by a system of cutting. How many ladies have a dress cut and fitted well, and then have it spoiled in making.

Until ladies insist on employing none but proficient help to make their dresses, just so long will you see poorly hung, ill-shaped, irregular, disproportioned dresses.

No matter how perfect a system of cutting you employ to cut your waist with, unless there is system of cutting the whole dress, something will be lacking, some part is out of proportion; hence the remark, "It lacks style and finish." To the professional modiste it needs but a glance to see that this method meets a long-felt want among the millions; when a lady is compelled to support herself almost the first occupation open to her is sewing. Then how necessary to have some method of construction to enable her to plan and cut each part of her work in a manner equal to an old dressmaker, who has had to learn by long years of labor and experience what the other one can learn from this book of designing.

To Baste a Waist.

No matter what system of cutting is used, the worker can spoil the fit of a waist by poor basting. A waist well cut and basted I consider half made. In cutting, first cut your lining, always using good, firm silesia or silk waist lining. Fold your silesia on the cross of the cloth. The material cannot stretch, being used crossways. Be careful to pin your silesia evenly that the grain of the cloth runs even one with the other, having your silesia double so as to cut both fronts at once. Pin your waist line even with the grain of the goods, then pin your pattern closely each way up and down from the waist line on the silesia, tracing through the dart lines one trace, on the under seams, shoulders and front. Trace with the double adjustable tracing wheel, two lines, one for cutting and the other for basting in. Be careful in cutting not to stretch your lining.

To cut the side body pin the pattern with the waist line even on the grain of the silesia, pin your pattern close each way, trace through the waist line with one wheel each side of the pattern, allowing seams, using the double wheel, one for cutting and one for basting. The same with the side form in the back.

Be particular that you get the waist line even on the grain of your selisia, and also that the dress goods, when you lay it on to cut, as you can mar or make the beauty of your waist by the way the grain of the cloth runs in this piece, it being a curved piece.

Beginners are too apt to get their silesia on crooked cutting the back pieces.

In Basting.

To baste the front silesia on the goods, pin it well at the waist line, holding the selisia full over the top of the dart at the front curve, which obviates the wrinkles which otherwise would be below the bust. Also, on all curves from the waist line over the hips holding the lining full. Baste once in the trace line two short stitches and then a long one; begin at the top and baste down in all seams.

To Join the Waist.

Pin your waist lines together at the darts, beginning at the top of a dart and baste down through the trace line. On the under arm and side body and back pin the waist line, beginning at the waist line and baste up to the top; begin at the waist line and baste down to the bottom.

Beginners should always be very careful to get their waist line even with the other, as I know of no cause that will make a waist fit crooked quicker than uneven waist lines. In basting the shoulders, hold the back towards you, beginning at the neck, and baste down to the arm's eye.

To Fit a Waist.

Insist always that the lady wear the same corset and clothing that you measure her in. Put your waist on right side out, holding each side hem to meet the other, pinning through and through. In this manner you get the exact curve of the lady's bust.

The trace lines should always meet. When they do not meet, no matter what system of cutting is used, you have not taken your measures rightly. If it is not large enough, if the trace line does not come together, you must let it out on the first under arm seam

Never let it out in front, as that throws your darts too far back, giving a flat effect, instead of the pretty curve that otherwise would have been there.

To Get the Length of the Waist.

Even though it may be the prevailing mode to wear a very short basque, the customer may object to having the extreme of fashion. Therefore I would advise turning up the bottom of the basque while on the lady, on the right side pinning, it in shape becoming to the lady's form. In this manner you will get the exact length of the bottom of the basque in proportion with the lady's size.

To Stitch a Waist.

Begin at the top of each seam, stitching down. If stitched directly on the basting, the waist will be one-half an inch tighter than when fit. If stitched just outside of the basting the waist will be the same size as when fit. If stitched on the inside of the basting the waist will be one inch smaller than when fit, so that the fitter can make slight alterations by stitching inside of

the basting or outside or directly on the basting without making any alterations in her basting. When the waist is stitched, remove your bastings. Press open your seams by beginning at the bottom of the waist and press up, lifting the iron each time you press and setting it down again. Remember you are not ironing, but pressing, and the iron must not be shoved along on the seams, as it will stretch them out of shape. I have seen perfectly cut garments ruined by pressing the seams with the iron being slid along on the seams, instead of being raised each time it moved.

Never press down, as you are apt to stretch your seams.

When pressed, lay your waist, double pinning each seam for a seam at the waist line, pinning through to the other waist line. Then turn your front lap basting back where your pins remain. If you turn the front lap directly where the pins went in, it will tighten the waist. It should be turned one-eighth of an inch out from the pinning or tracing line. Turn both the front laps while the waist is pinned double. In this way you will get both lines perfectly even. Then trim your waist at the bottom, where you have marked it on the lady. If any trimming is needed in the arm's eye or neck, now is the time to do it. Then remove your pins, and your waist is ready for the seam finishing.

This is a matter of taste. If bound, be particular that the binding is not held too tight. The same fault may be with overcasting. Do not pull your thread too tight, as it might wrinkle your seam. Clip your seams at the waist line once again, one-half way to the top. Clip the darts within one and one-half inches of the top.

Turn the bottom of the waist up, basting close, so the outside goods is held tighter than the lining.

Then to put in the bones. If casing is used, sew it on full, as when the bones are put in it will curve to the form of the waist. Put bones in every seam, beginning on the under arm and side bodies two and one-half inches from the top of the under arm seams running down to the bottom of the waist, beginning in the darts one and one-half inches from the top of the dart running to the bottom of the waist. In the middle back seam beginning even with the side bones at the top running down. If the basque is slashed in the back only to the waist line. If closed run it to the bottom of the basque.

Facing.

To cut the facing, pin it on the bottom of the waist and cut to fit the waist. Turn each edge of your facing and press, then hem on to the waist. Be very careful not to draw it too tight over the hips where the curve in the waist begins.

To Insert the Belt.

Fasten on the middle back seam and side form seams. The belt should be just the width of the waist, closed with hooks and eyes.

In using hooks and eyes to close the waist with, they should be sewed alternate hook and eye. If the hooks and eyes are sewed on a straight line at the back of the hook and eye, they will always hook even, as the opposite hook gives in length what the eye lacks.

Measure and mark the distance between each hook and eye, as it is very important that each one should be even with the other.

To Cut a Standing Collar.

Measure the neck of your waist, using the curve that is used in making the dart on the front of the collar. The top of the collar should be straight. Cutting lining for collars should always be on the bias. Join the stiffening with the material, press and turn the top edge of the collar, press again and hem the lining on.

To Sew the Collar on the Neck.

Hold the neck towards you, beginning at the middle back seam; baste towards the front. I would advise always fitting a collar, as it is a very important part of the waist.

To Cut Skirts.

In cutting a sham for all ordinary sized people, the front gore at the bottom half must measure ten inches, at the top eight inches. The side gore at the bottom must measure fourteen inches, at the top eleven inches. This rule, twenty-four inches at the bottom, front and side gores, is applicable for ladies measuring from 20 to 26 waist measure; the size of the skirt being governed by the size of the hips and waist.

For a lady measuring from 28 to 40 waist measure the front and side gores must be enlarged. From 26 to 28 measurement at the bottom, adding on each the front gore and side gore in proportion. The back of the skirt should be cut straight, allowing 20 inches, one-half of the back, making in whole a forty-four inch skirt at the bottom. For all ordinary purposes—medium-sized ladies—this measure will be right. For very large ladies where the front and side gores are enlarged, add on to the back in proportion with the front as many inches on the width of the back.

In hanging your skirt measure each part. Measure front length from the middle of the front gore down. To get the side length measure where the under arm seam of the waist comes; beginning at the waist line, measure down over the hips. To get the back length, measure from the middle of the back down. Sometimes it is necessary to measure both sides, as frequently a lady has one hip higher than the other, which would require different lengths on each side.

To baste sham always begin at the bottom and baste up the length, any unevenness coming at the top. Then turn your skirt with the lady's measure to the middle of the front gore and measure the side gore where it joins on the back width and the middle of the back, allowing darts across the front and side gore to fit the lady's hips.

Then when sewing on the band, hold the skirt towards you. The ordinary width of the back, when gathered, would be from 6 to 8 inches. On a very large lady it might be extended to 10.

Cut the facing for your sham 8 inches in depth, join together and baste on the lining, first having shammed up your lining with a piece of the material of your dress goods the depth required. I would advise always using velveteen for binding on the bottom in preference to braid, as it protects the shoes and wears much better than any skirt binding; however, where the material cannot be matched with velveteen, cover your facing with alpaca, light weight.

When using steels, great care should be taken that they be evenly adjusted. First hang

the skirt, turning at the top the length required, then measure from the top evenly across 10 inches from the band down. If two steels are required, allow 8 inches between the first and second. Where only tiebacks are required, cut a piece of skirt lining 3 inches in depth and 2 inches in width. To this fasten your elastic with a tape at the end where the steels would be if used. If three tiebacks are required, put each 8 inches apart, always using a strip of lining to join the elastic and tape to the skirt.

Next, to cut the outside material: If it is to be a plain skirt, cut the outside material exactly like the lining. If light weight material is used, it should be lined through with a soft, fine crinoline, allowing for hems at the bottom.

To join on to the sham. Begin by basting the middle of your material to the center of your front gore, baste each towards the side gore until you meet the back, then baste up the side seam to the waist-band. Now cut your back draping for a straight back twice the width of your sham lining, allowing for hems in length laying on the side back seam, beginning at the bottom and baste up to the waist-band. Each side can be joined either by hand or by machine, right through the material covering the front and side gores and the lining. When extra draping is required it is adjusted afterwards.

To Make a Kilt-Plaited Skirt.

If the skirt is to be kilt all the way around, measure three times the width of the front and side gores and twice and a half the width of the back of the skirt. In laying plaits, lay the plaits at the bottom first to fit the bottom of the skirt, lapping them under until each plait meets the other, always keeping the straight grain of the goods on the top edge of the plait.

Then lay the plait the desired length, pinning at the top to fit the skirt, lapping each plait more as you near the top until it fits the waistband, doing all the lapping on the under side of the plait. Baste the plaits around the skirt width. Then to press those plaits: Lay the plaits wrong side out on the press board, the board being covered with soft white flannel. I suggest using flannel on the press board because the goods will never shine when pressed over flannel. Then wring a piece of cotton cloth, wring hard out of water and lay smoothly on the plaits, laying another dry one over it, then press with the iron until both cloths are dry. The steam going through the goods presses the plaits in so they will not come out. In pressing plaits remember you are not ironing. Lift the iron from each plait to the other without sliding on the goods, always pressing from the bottom up.

Next to Tape the Plaits.

Use tape, sewing on the wrong side of the plait within one-half inch of the edge, ten inches from the bottom of the plaits. Tape evenly around the whole width of the skirt three times, ten inches between each taping. Turn and baste on your skirt around the bottom basting it to fit smoothly front and sides. Any extra width in the sham let it come in the back. Then be particular to baste the middle of your plaited skirt up the sham lining to band, then baste again up side gore, then across top, lapping each plait evenly, around the band any extra fullness.

To Make a Box-Plaited Skirt.

Follow the same rule as for kilts, having the material three times the width of the skirt if the plaits are to meet each other.

If not, measure the distance of skirt desired, allowing three times the width of the plaits and once the width of space required to cover the bottom of the skirt. Baste and press the same as for kilt skirt. Tape the same.

To Make a Double Box-Plaited Skirt.

You will allow four times and a half the width of space it is to cover, laying first plain box plait, then one kilt directly under, leaving space on the right side of the width desired, from one-half to one inch. In taping, tape both plaits at once. Press and finish the same as for kilt.

To Make Box Plaits That Are Desired to Be Narrower at the Waist Line Than at the Bottom of the Skirt.

The skirt must be made plain first. Then make the box plaits and set them on the skirt, as plaits that are not straight on the edge of the cloth will not hang well, or be even at the bottom, unless they are cut separately and set on the skirt

To Allow for Shirred Skirt.

Ordinary width of shirring requires twice the space it covers. Each row of shirring will take up one-quarter inch in length. As many rows of shirring as you desire to put across a skirt allow for each quarter of an inch, adding to the skirt length.

Ruffling.

For ruffling once and a half is the ordinary width, unless it is required very full to flute; then it would take one and three-quarters the width of the space it would cover.

To Get the Length of the Drapery.

First measure the length of the skirt, then always allowing the hem. If it is shorter when draped, see what part of the skirt length it is by dividing the space that it does not cover into the whole length and see what parts of the whole length are covered.

If the drapery is raised higher at any one point, measure it and see how many inches it is raised in proportion to the skirt length.

To Make an Apron Drapery.

An apron drapery the proper width when draped to cover one-third of the length of the skirt, three or five plaits are laid For each plait allow four inches, as they are laid very deep and lay full across the front of skirt, beginning to plait five inches from the waist band, laying one plait after the other until all are laid, allowing the width of the draping at the

bottom whatever the skirt measures across at one-third of the length, as the bottom of an apron drapery must fit smoothly over the skirt. At the waist band lay darts to fit the skirt, the rest laying back to the side gore where it is cut away.

To Make a Pointed Drapery.

Cut the length of the skirt, plait four deep four inch plaits on the right side, beginning at the side gore and plait towards the front, leaving a space in width to merely cover the front gore. Raise the left side twenty inches from the band and lay plaits towards the front on the band from the length, plaiting all up until it is all drawn in, leaving drapery in a point.

How to Cut a Drapery That Hangs Straight on One Side and Draped on the Other, Remaining Straight at the Bottom of the Skirt.

On the right side mark the drapery the skirt length. On the left side allow three inches for each plait, allowing three or five plaits; if three, allow nine inches longer than the skirt length, sloping from this measure down to the mark of your skirt length on the right side and cut. Pin even at the bottom of the skirt and up the right side straight. Allow darts across the right side of the front gore to fit the skirt across to the middle, when beginning to lay plaits holding each plait lower than the other until all is plaited in the band three inches deep.

To cut a drapery that hangs on either side straight with the skirt and even at the bottom, fullness must come in the middle. Then allow from 6 to 8 inches longer in the middle than the sides, cutting around from the side measure up to the middle of drapery, pin middle of drapery to middle of skirt band, lay your plaits towards the front each way, laying each plait, holding upper side of plait higher than the other until all is plaited in.

To Get the Breadth of the Drapery.

Measure across at the widest point of drapery. If plaits are laid in, measure around each plait, allowing according to the width of the skirt. If the drapery measures one and a half the width of front and side gores, then whatever your skirt, front and side gore measures, allow one-half again as much.

For plaits that are laid deep across the front in draperies, allow from 3 to 4 inches in length for each plait.

Plaits that run lengthwise in draperies are always allowed in the width.

How to Cut a Princess Wrapper.

Cut your waist lining in the same manner as for a basque, using the one dart and the French back always for wrappers. Cut out the darts in front lining and lap them at the bottom until trace lines meet. Then lay front on skirt lining. Be particular to join them straight. With darts lapped in this manner you have no fullness at the bottom of dart. When making a Princess Wrapper, this is a very important thing to do. Then measure from the neck down the length required, allowing 2 inches for making. Cut straight across the bottom, turn the gore about the same flare as you make in the side gore of the skirt from two and one-half to

three inches wider at the bottom than where the basque length joins on to the skirt lining. You must be guarded by the lady's size about the hips, and ascertain if the lady likes a close fitting skirt.

To Cut the Back of Wrapper.

Lay your back on the center of double width goods, allowing ten and one-half inches each side for fullness. Cut out plain to fit the lining down to two inches or two inches and a half below the waist line, then cut straight out 10 or 12 inches, allowing for fullness.

To Cut a Side Body.

Pin waist line straight on the goods, cut out the same as lining on front side down as far as the basque lining is, then cut straight to the bottom, allowing 2 inches for making the same as front, cut straight across the bottom. Cut the bottom once and a half the width of the side body where the waist body is joined to the skirt. This will give the right flare to the gore. When a train is required it is allowed only on the back.

To Cut a Polonaise.

Cut the lining the same as for basque, and lap darts the same as for Princess Wrapper. Join first under arm piece to the front 4 inches below the waist line. For very large hips allow more; if small, allow less.

To cut the goods, pin lining on cloth with waist line running even with the grain of goods, and cut from under arm down to the required length a perfect gore. If draping is used, leave straight from the bottom of waist lining until draped, then slope off as required.

To Cut the Back.

Pin your center back lining on the goods having waist line straight with the grain of the cloth allowing eight inches for fullness. Now pin side form lining on the same piece ten inches from the back, measure with square to get the waist lines even. When cutting out goods, cut down two inches or two inches and a half below the waist line. Cut across to the side body and around that down to the outside curve the length of the waist lining, but the rest of the skirt length must be cut straight. There is no goring on the back part of a polonaise. Where drapery is desired, allow in length as much as required.

To Cut and Make Panels.

Measure the width of your panel, get what proportion it is of the bottom of the skirt, what part of the skirt width it covers.

To Get the Length.

If the whole length of skirt, take the skirt length. If it covers part of the length only, then see what part of the skirt length it covers. If it should be two thirds of the length, then it would be two-thirds of whatever your skirt length is. Divide your skirt length in three parts, and two of those parts would be two-thirds. Cut the crinoline the size the panel is to be when

done, allowing for seams. Then baste closely on the goods, turn hems with crinoline in the hem. Then if it is to be loose from the front of the skirt it must be lined throughout with either silk or any light lining that would correspond with the goods that is used. If it is to be attached to the skirt when the hem is turned, cat-stitch goods on to the crinoline.

To Join It on to the Skirt.

Baste even at the bottom, then baste up on to the skirt each side, turning darts in the panel at the waist line the same as the skirt is. Then turn the skirt inside out, holding lining towards you and slip-stitch panel on to the skirt.

If the panels are to be joined on to the waist they should be cut 2 inches longer than the skirt length to allow for taking up. In hanging over the skirt it always takes up in the length.

To Cut and Make Cascades.

Find the required length, same as length of panels. Find the width by measuring the breadth of cascade into whatever breadth the skirt space is to cover. Then for each cascade measure the breadth in proportion to the breadth of skirt, for each cascade allowing three times as many inches as the space it covers. If the cascade faces from right to left, lap the left top corner back to the right bottom corner, thereby making a three-cornered piece, then lay plaits, beginning at the longest length of goods, one over the other, which will form the cascade.

To Make Bias Folds or Bands.

Double the cloth in a perfect three corner, make a true bias. Cut crinoline the width required for the band to be when done, allowing seams. Baste goods on to crinoline and turn seams on each side, cat-stitch down on to the crinoline and press. Then slip-stitch band on to skirt wherever it is required.

Then to Set In the Vest.

In making waists, we have vests set in. The silesia lining of the waist proper is always joined separately, either with hook-and-eye or buttoned up the center. Pin a piece of paper on the front of your waist, with the waist lapped double; trim out the neck and front curve on the paper; then cut the required depth up on the inside. Always allow for seams and laps. A vest set in in this manner should be lined with linen, having the curve up the center, to fit the curve in the waist, in the linen; then baste on the material, without seam, allowing material enough wider than the linen to turn seam at each side, and face with silk. Baste one side of vest in the lining, pinning curved seam that is in the linen on center of vest on the edge of waist lining; baste back around the neck and down the length of vest. One side of this vest can be sewed firmly on the lining. The other will be obliged to be hooked under revers.

FIGURE 1.

HOUSE DRESS.

(See Fig. No. 1.)

This design is very pretty, to be used either for Wool Material or for Wash Goods.

To Cut Plaited Skirt.

Cut sham according to sham rule, and cut goods for plaits three times the width of the front and side gores—whatever these measure, take three times that width. These plaits are laid in three—three plaits covering the side and half of the front, or making, in the whole, six plaits. Divide your front and side gores in six parts, and whatever one of these parts measures will be one-sixth, or the width required to lay each plait. Plaits may be decorated, if desired, according to plate. If decorated in this manner—the trimming on this plate is velvet and it would be necessary to line it with crinoline before covering plait—lay plaits at the bottom to fit lining; measure the waist-band at the front and side gores and lap plaits at the top to fit the band; press according to rule for pressing plaits, and tape three times ten inches from the waist down and ten inches apart from each plait, or divide your skirt length into five parts, beginning at the second part to lay one tape; lay second tape at third part, and third tape at fourth part, leaving one-fifth of the skirt length free at the bottom. In joining plaits on to the sham, baste at the bottom from the center of the front gore each way towards the back side gore seam; baste up the center of the front from the bottom to the waist-band, then baste again over the front gore seam to the waist-band, then begin at the side gore seam where it joins into the back, always basting from bottom of skirt to the waist-band. The back of this skirt is laid in kilts (eight kilts), one overlapping the other closely at the band, with one tape ten inches from waist-band down. To cut material for this waist, cut the lining plain; baste darts in the lining, and cut the material once and a half the width of the chest, to allow for fullness; gather on the lining across the chest width two-thirds of the waist length from bottom of the waist up; then lay fullness, which would have otherwise been laid in darts, in plaits—laying four one-inch plaits, lapping at the bottom of waist, one directly over the other. These plaits, when basted to fit the waist lining after the darts are basted in the lining, must be cut out on the under side, so as to remove thickness, which otherwise would be very clumsy and would not give smooth finish. Goods is stretched from the first under arm seam to these plaits, which are caught on the lining, from the bottom of the waist up, the same depth as would have been basted in the darts. The bottom of waist is finished with bias band of velvet, cut to fit the curve of the bottom of the basque. To find the length of yoke, measure what part of waist length it covers at longest point. The yoke measures five-eighths of an inch; the whole length of the waist, from neck to waist line, is one and three-quarters inches. In one and three-quarters inches there are fourteen eighths. In five-eighths there would be five-fourteenths of the waist length; or, divide your waist length into

FIGURE 2.

fourteen parts, and five times what one of these parts measures would be the required depth to cut the yoke at longest point. At the arm's eye, measure from the shoulder down, which measures three-eighths, which would be three-fourteenths, which would be the required length of yoke at arm's eye. This yoke may be decorated according to "plate" or not, as desired. To cut those sleeves, we first cut a plain lining—coat sleeve. Then, to find how long to cut the goods, measure what part of the sleeve the goods cover. The cuff measures one-half of the sleeve length from the wrist to the elbow. This upper part of sleeve must be allowed one-third longer than the sleeve length from the arm's eye to cuff, to allow for fullness; and to get width, cut the goods one-third wider than the plain sleeve lining, there being only one seam in this material, which is joined over the inside seam of lining. Cut the goods straight at the bottom, and curve at the top according to depth required for gathers.

STREET DRESS.

(See Fig. N, 2.)

In giving illustrations I will endeavor to choose those that I can make most plain, as the same rules will apply to all draperies.

First measure the skirt length, as all parts of the skirt decoration lengths must be got in proportion to that.

This skirt measures four and one-half inches. Cut sham according to sham rule.

This drapery in breadth just covers the sham plain, hence it is cut the width of the front and side gores. This drapery takes both from the length and breadth; all plaits that lay across are allowed in the length, and those which run lengthwise are in the breadth. Those run both ways, so you must allow for them both in length and breadth. To acquire the breadth of these plaits which are laid two and a half inches deep, it would require 5 inches for each one. To find where to lay them, measure the waist from the middle of the front to the side seam, which measures half an inch. Now, see what distance from the middle of waist the first plait is laid, which is three-quarters of the whole measure, you lay your first plait.

To find how much to allow in length for plaits where the drapery merely wrinkles as those do, it requires 2 inches for each one. That would take 6 inches, as there are three wrinkles which lay across the drapery. Then this drapery would require 20 inches more in breadth than the band measures across the side and front gore for the four plaits, and would require 6 inches more than the skirt length for the wrinkles.

Then three-quarters of the distance from the front to the side gore pin the middle of the top of your drapery to the middle of waist band. Now pin again 2 inches down in the goods at the place marked to lay the first plait, holding the goods in your right hand lower than the left, pin and lay your plait two and one-half inches deep. Do the same with the second plait, holding the goods lower in the right hand 2 inches than the left, which hold at the end of the 5 inches which laps in the plait, then again at the side seam, raise the goods 2 inches and you have the exact length for the side of your skirt left.

Now, the band at the bottom must be such a depth in proportion to the length of the

FIGURE 3.

skirt. The band measures one-quarter of an inch. In the whole length of the skirt, measure four and one-half inches, or in one inch there are four quarters, in four and one-half inches there are eighteen quarters; hence the width of the band would be one-eighteenth of the skirt length.

The gimp is three-eighths of an inch. The skirt is four and one-half inches in length.

In one inch, eight eighths, in four and one-half inches there would be thirty-six eighths, hence the gimp will be three thirty-sixths or one-twelfth of the skirt length.

How to get one-twelfth of the skirt length: Divide whatever your skirt length is into twelve equal parts, and one of those parts will be one-twelfth. The same to one-eighteenth: divide into eighteen equal parts, and one of those parts will be one-eighteenth. The back is straight.

To Trim the Waist.

How to get the length to set in the vest: Measure the waist length to waist line, which is one and three-quarter inches. Now measure the length of vest, which is three-quarters of an inch.

To get what part of the whole length three-quarters of an inch is, reduce the whole length to quarters, which would contain seven quarters. Three-quarters of an inch would be three-sevenths of the whole length, or divide whatever the length of your waist is into seven parts, and whatever one of those parts measure, three times that amount would be three-sevenths, or the right proportion to make the length of vest according to this plate.

Now, how wide to make vest: Measure width of chest from center of front to arm's-eye, measures five-eighths of an inch. The whole width would be twice five-eighths, equal to one and one-quarter inches at the widest part. One-half of the vest measures one-quarter inch, the whole would measure twice one-quarter or one-half of an inch.

The width would be two quarters. In one and one-quarter inch there is five fourths. Then one-half would be two-fifths of the chest width at the widest part of vest, which is at the neck. Then slope vest down to the bottom at the required length.

To cut collars or revers at the widest part measures one-quarter of an inch or one-fifth of the chest width. The length is three-quarters of an inch on the bias side. On the straight side the length is five-eighths of an inch, or one-eighth inch shorter on the straight edge, the difference in the length being caused by the bias side.

To Cut Balance of Collar.

Pin revers on waist. Measure your waist from two-thirds of the width of revers to the center of the back.

Now measure 2 inches down the back from the neck on the waist around to the shortest point of revers, and you have the outside length.

To make it slashed like the plate, turn back the outside corner half the width. Then measure one-half the length of the inside measure of the collar, then slope from this one-half of the inside of the collar down to one-half of the width and join collar on to revers two-thirds the width of revers, and your collar is complete.

The gimp on the waist is one of the points the same as on the skirt, beginning at the shoulder seam.

FIGURE 4

BRIDAL ROBE.

(See Fig. No. 3.)

To get the length of skirt measure plate from waist line to bottom 5 inches. To get the length of Van Dyke slash three-quarters of an inch. In the whole length there is 5 inches. When reduced to quarters there would be twenty quarters, then three-quarters of an inch would be three-twentieths of the whole length.

Divide your skirt length into twenty equal parts, and whatever one of those parts measures three times that measure would be the depth to cut the slash.

To Get Draping.

There are three deep plaits. In each plait is 4 inches.

The drapery would be cut 12 inches longer in the middle and across the front than on the sides, which is just the skirt length.

To drape it pin the center of drapery to the center of skirt band. Then begin to lay plait from the front gore, one plait after the other the half of the space, laying plaits towards the front, each side the same; the sides of drapery fitting the side gore smoothly, being gored up each side the same as sham.

To find how many points or blocks to cut the bottom of the drapery into: There are eight blocks. Divide the bottom of the drapery into eight parts, and whatever one of those parts measures would be the width to cut each block.

The lace under blocks requires once and a half the width of the bottom of the skirt to gather on sham.

To Cut a Trained Skirt.

Cut front and side gore the same as for walking length. Cut back twice the width of walking length, skirt width, which would be 44 inches, the half of width. Then when joining a side gore to the back begin at the top and baste down to within 12 inches of the bottom of the side gore. Here insert a gore or gusset 12 inches long on the front and 18 inches on the back or gored side, making the slope once and a half the length of the front of the gusset. This gore must be in every skirt that has a train, to give flare when the lady walks. It should be cut in the sham. If this is not in, as the lady walks the weight of the train draws on the side gore, raising it from the ground. The back of the train is cut perfectly straight, any length desired, but must be 44 inches, the half of breadth.

To Cut Trimming for Waist.

Measure the length of waist that the trimming covers, which is one-half the waist length. To get fullness, it will require twice the length of space it covers. For lace, it will require twice the width of the space it covers.

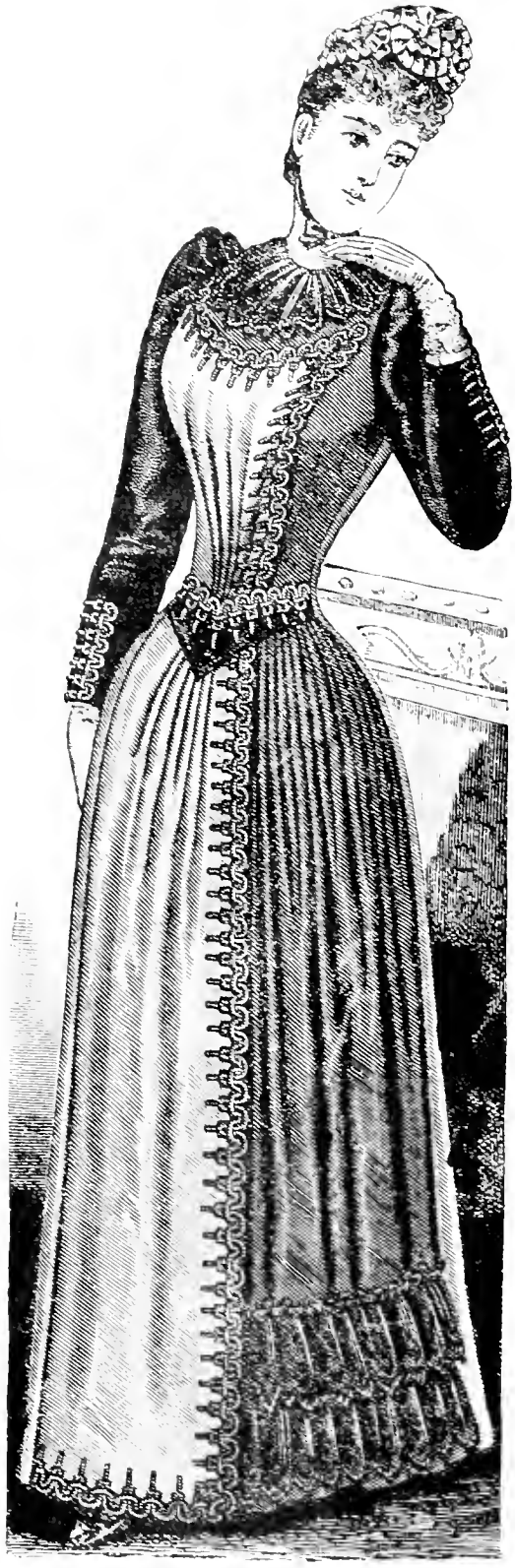


FIGURE 5.

To get the length of a point that is opened at the neck, get the whole waist length from neck to waist line, which is one and three-quarters inches. The space cut open is one-half an inch. In the whole length there are seven quarters. Then one-half inch would be two-sevenths of the whole length, and would be the right distance to make a point at the neck.

All lengths in trimming on waist are to be measured in proportion to the length of waist.

To Cut Sleeves.

Always cut the lining plain. The outside being allowed for puff or drapery from 3 to 4 inches longer than the lining all the way across the top of sleeve, the length being laid in plaits when joined on the lining, the breadth being gathered around the top of lining.

It is needless to give descriptions for fastening the veil, as that is adjusted according to fancy.

TAILOR-MADE GOWN.

(See Fig. No. 1.)

To make a dress of this style, it requires heavy material, as any light weight goods would not hang well in this design. In designing a dress, always select the design in accordance with your cloth. First, you must know what goods you are to use in the dress, whether of light weight texture or heavy material. Never use full, heavy draping in heavy goods. Cut sham and face it up the required depth, or the depth of the slashes, in this drapery.

It may either be faced up plain or trimmed with a kilt plaiting, fine goods being used under this slashing, which plait in spaces so the plaits will come in each space where the drapery is slashed.

To find what distance apart to lay clusters of plaits, measure blocks in draping; measure skirt from the center of the front gore to the side gore, which is laid in two and one-half blocks, or the whole width being laid in five blocks the whole width of skirt front and side gores. Divide your width into five parts. Whatever one of those parts measures would be the required width to cut the blocks. To get the depth of blocks, measure skirt length, which measures four and three-quarters inches. The depth of slash measures one and one-quarter inch. In one inch there are four quarters, in four inches there would be sixteen quarters, and three-quarters of an inch would make nineteen quarters, which divides your skirt length into nineteen parts, and this slash is cut one and one-quarter inch. In one and one-quarter inch there would be five quarters, or five-nineteenths of the whole skirt length.

This drapery is cut to fit the sham—no fullness allowed either way in breadth or length. Cut gore the same as sham and dart at waist line to fit the band. The basque is plain coat basque with braid decorations in military style. To find how long to cut basque, measure from neck to waist line, which measures one and three-quarter inch. From waist line to bottom of basque measure one inch, or in one and three-quarter inch, the length of waist, there are seven quarters. Below the waist line the basque measures one inch, or four-sevenths of the length of waist, or divide your waist length into seven parts, and whatever one of those parts measure, four times that amount would be the required length to cut the basque below the waist line.

To get the width of blocks in the basque: There are three blocks and one-half in the front of waist each side. Lap bottom of basque in three and one-half parts, and whatever one of these parts measures would be the width to cut block, and to get the depth of slash, measure one-half of the length of basque from the waist line down. Each block is basted firmly down and faced the whole depth with silk, the facing being cut to fit the bottom of basque and hemmed down on the wrong side. Each slash is decorated with braid. Coat sleeves finished with a cuff one-third of the depth of the sleeve from the elbow to the wrist. Cuff decorated with buttons and cord.

To find how to decorate the waist: To find the different lengths of cord, measure from the neck down the longest point in the center, which measures one and one-eighth inch; in the whole waist length there is one and three-quarter inch. In one and three-quarter inch there are eleven eighths. In one and one-eighth inch there are nine eighths, or nine-elevenths of the waist length. The longest cord decoration is cut. The second one is cut one-ninth shorter, the third two-ninths shorter and the fourth three-ninths shorter. The three others are cut opposite in proportion with the first three. This waist is finished with a standing collar, which is cut according to rule for collar. In cutting back draperies to heavy materials, I would suggest laying fewer plaits, and so using one-fourth less material. You can lay each plait under well with one-fourth less goods, which makes the dress lighter, which, in this age of dress reform, is very necessary to study.

RECEPTION DRESS.

(See Fig., No. 5.)

This dress is made of two materials. Combination materials of two colors of wool goods or silk and wool goods and velvet are required for this dress. Decorations of lace and gimp. First find the skirt length. To get length of draperies, which measure 5 inches, cut sham according to sham rule, and face up sham the required depth on the front and right side gore. On the left the dress goods is plain; at the bottom on the lining and fullness gathered in at the top, one straight breadth being required the width of the side gore at the bottom. Instead of cutting to fit the side gore, extra width is gathered in at the waist-band. On this side there are two lace ruffles. Follow rule for ruffles, using twice the width of space they cover. To get the depth of ruffles, see what part of the skirt length the ruffles cover. The two ruffles cover 1 inch, or one-fifth of the skirt length. One ruffle would be one-half inch, or one-tenth of the skirt length.

For drapery on front gore cut one straight width the width of the front gore at the bottom, the fullness coming from the skirt being narrower at the top. Run draperies straight up the side of the front gore, lay in plaits to fit the front of skirt at the band towards the middle, three plaits on the left side and four on the right. Plait to fit the front gore at the band. On the right side there are kilt plaits, three in number, which require three times the space they cover, measuring at the bottom of the gore; lay three plaits to fit side gore at the waist-band. Tape plaits three times, beginning 10 inches from the waist-band; put each tape 10 inches apart. In joining kilts over drapery, begin at the bottom and baste the inside of the first plait up the side

gore to the waist-band. In sewing, sew the tapes in this seam firmly, then turn panel over and baste in the side gore where it joins in the back width. Then join on back drapery, which is, back of this dress, cut Princess.

Front of Waist.

First cut plain waist on the left side. On the right side cut plain waist down to the darts, over which is draped material same as draping, beginning from the first under arm seam, stretching goods over lining to first dart; instead of basting in the dart lay plaits in drapery to fit waist lining. This drapery is double-breasted, for which allow twice the width of chest. What would be used in darts is laid in plaits, three on each side of the center of waist. This drapery may be trimmed as plate with gimp, or any decoration that is desired. The bottom of waist is covered with a girdle, covered with velvet and gimp.

To cut girdle, pin a paper to the bottom of the waist, from the waist line down to the bottom. Cut the shape of the bottom of waist from the middle to the first under arm seam. Join the girdle in the center, fasten on the right side to the center of waist and to the end of the drapery, and hook over to the left under arm seam. To get the length of this drapery, measure waist length, then measure what space of waist it covers. The waist length to the waist line measures 2 inches. This space, covered at the center of waist, is three-quarters of an inch, or three-quarters of the waist length. At the longest point, at the arm's eye, it measures an inch and three-quarters, or six-eighths of the waist length.

Velvet sleeves are used in this design, which are finished at the wrist with buttons running half the length of the sleeve, from the wrist to the elbow. Neck decorations finished with lace, or may be finished with a collar if desired.

This is a very pretty design to use in making over a dress, or where a lady would like to use two materials.

MORNING DRESS.

(S. E., N. Y.)

The mode of this design is a style which is very much in vogue and well adapted for street or office dress, anything where a plain, neat dress is required.

To get length of drapery, measure skirt length, which measures 5 inches. The draping in this drapery comes in the breadth, none in length. To get breadth of draping, measure the width of the front and side gores, cut straight. To get the draping, measure waistband from the center of front to where the side gore and back join, beginning to lay first plait over the front gore seam. Divide space from front gore seam to side gore seam, and lay second plait in center of band between the gores. Lay first plait one inch and a half in depth; second plait two inches and a half in depth at band, holding top of plait lower than under side of plait, as the drapery at the side gore is longer in the center of the front on account of the gored seam. This back is laid in double box plaits, being taped once, 10 inches from the waistband down; press plait thoroughly before joining to skirt; join according to rule. The waist to this dress is cut double-breasted, the double breast running diagonal from right to left.

It would be necessary to cut this lining each side double-breasted. On the left side of the cloth at the shoulder is laid three plaits; for each allow 2 inches. In cutting shoulder length, measure your length of lining and cut material 6 inches longer, then baste in plaits to fit waist lining and proceed with cutting the arm's eye and under arm curve. This side is cut double-breasted one-half of the waist length up to the left shoulder. The right side is cut double-breasted from one-half of the waist length to the bottom. Cut double-breast back over the left side to the last dart. Instead of laying darts in material stretch goods over lining on the right side and lay goods which would be used in darts in three plaits. Just across the center of lining on the left side towards the front, baste plaits up one-third of the waist length. It is necessary to finish the edge of this double breast either with gimp or revers to cover the fastening.

Sleeves are cut plain coat sleeve. High standing collar at neck. Follow rule for cutting collar. The back of the bottom of the basque is cut the same as front, short point. On bottom of drapery this skirt is decorated with gimp, which may be used or not according to fancy.

In using skirt decorations always measure plate to see what depth they cover, what part of the skirt length is required in proportion, so as not to get a deep trimming on a short skirt, as all trimmings running across tend to shorten the figure.

All long trimmings running from the waist length to the bottom of skirt add to the height in effect.

LADY'S TEA GOWN.

(No. Fig. No. 7.

Cut lining according to rule for Princess Wrapper. This wrapper is cut double fronts, the lining proper cut tight fitting; the double front is cut with one dart, being cut the same as under lining, only being cut away the required width to show vest and front of skirt. The lining proper darts are stitched in separate, the lining being buttoned up in front separate from the goods.

To find out how much material to allow in front, take twice the width it is to cover at the bottom of the skirt. Being shirred at the neck, there are three shirs; allow half an inch for each one, which takes up in length.

To find how far to cut away to show the vest, measure the chest width. One-half of the chest width measures three-quarters of an inch; then the whole width would be one and one-half inch. The vest covers one-half an inch, or one-third of the chest width. At the bottom, measure from the center front to the side gore, which measures one and three-quarter inch. The half of front vest measures at the bottom one half an inch. The whole would measure one inch, or twice as wide at the bottom of the skirt as at the vest in the waist at the widest point. These double sides are fastened down after the vest is inserted and trimmed with lace on plain. Any mode of decoration may be used.

To find where to adjust belt: Measure front of waist length and set the belt half way below the waist line and one-half above. The back of this wrapper is cut Princess and train. Follow rule given for train.

The sleeves are cut coat sleeve, wide at the wrist with flaring cuff.

FIGURE 9.

How to cut the cuff: Measure width of cuff at the hand. One-half measures five-eighths of an inch. Measure width of cuff on the upper edge. One-half measures three-quarters of an inch or one-eighth more than at the hand. The whole width at the hand would be one and one-quarter inch. The width at the top would be one and one-half inch, or one-sixth more of what the measure is at the hand, which gives the flare. The cuff must be one-sixth wider of whatever the sleeve is at the hand at the top to get the flare of cuff.

It should be lined with linen and faced with the material of dress. The sleeve is all finished before the cuff is set on.

The right side of cuff is cut twice the length of the linen, to give length to goods to face up inside of the sleeve.

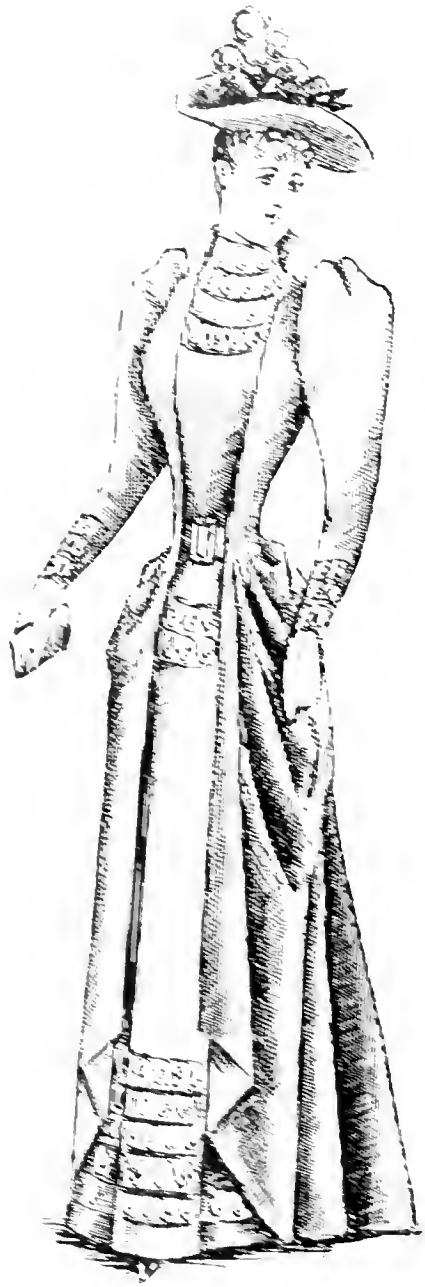
To baste in sleeves, begin with the under arm one-half inch below the side curve in the back of the waist, holding the waist towards you. Baste around the armhole to the seam on the front of the sleeve, beginning back at the back seam of the sleeve; again holding the sleeve towards you, and baste around to the shoulder seam. Then any gathers or fullness that is required, put from the shoulder seam within two inches or two inches and a half towards the front, holding the sleeve toward you while basting the top part in the waist. Any gathers or fullness in the sleeve must be regulated by the size of the lady. If a tall, slim lady, they can be spread more, therefore adding to the breadth of her shoulders. If a large, fleshy lady, gather the sleeve closer and throw it higher to add to the length of her waist.

MOURNING COSTUME.

(See Fig. No. 8.)

This design is suitable for a mourning costume. It should be made of two materials, using Henrietta or nuns veiling for drapery, and crepe cloth for body of waist and skirt decorations and sleeves. Cut the skirt according to sham rule, and cover right side of skirt gore from the front seam back one half, which is the width at the bottom, with crepe cloth, laying clusters of tucks. There are five clusters of tucks, the first cluster being six tucks, which allow two inches, as each tuck is laid one inch in depth. In the second cluster there are five tucks the same depth, the third cluster five, fourth five, and fifth three. Allowing two inches for each tuck, it would require forty-eight inches longer than the skirt length to be allowed for tucks. When your goods is tucked then baste on to the side gore, beginning at front of gore, and baste across the bottom, then up the front seam to the waist line; balance of side gore is covered with revers of crepe and two kilt plaits of goods. The crepe cloth revers covers one-half of the space, and the two kilt plaits the other half. Baste on revers first over the tucked panel and roll back, baste it from the bottom up to the waist band on to the lining, then lay on the kilt plaits from the bottom up to waist line, then across the bottom, and up to the side gore, where it joins in the back of the skirt to waist line, lapping the plaits at waist line to fit the band.

To cut drapery: This drapery is cut straight skirt length at the right side, fullness coming in extra length being allowed on the left side of drapery. In this drapery there are five plaits, each plait 2 inches deep, which would require 10 inches of material. Part of this drapery comes



in the width and part in the length. For each plait allow in length 2 inches, which would require the draping cut 10 inches longer than the skirt length on the left side. Cut straight breadth, baste draping up the front side, gore seam on the right side and across the band at the top to the center, then baste across the bottom around to the side gore, where it joins the back on skirt, and baste up side gore to within 6 inches of the waist line, where lay two plaits in length on side gore, the other three plaits being laid in the waist band over the side gore, from the side gore to the front gore seam, holding your goods in right hand, lower each plait until all extra length is laid in the five plaits, dropping each one 2 inches. The back of this dress is cut Princess. This waist is cut plain basque with drapery of Henrietta cloth draped from the left shoulder around to the right under arm seam. To cut drapery, allow for plaits in the drapery. There are four plaits, for which allow each 2 inches, each plait being laid 1 inch in depth; allow 8 inches longer than the shoulder length of waist line; baste drapery around the armhole and down the first under arm seam, stretching goods over the lining to the second dart on the right side, beginning at the bottom and lay four plaits towards the center of the waist 1 inch in depth one after the other, and finish the edge cascade of goods, for which cascade use three and one-half times the space it covers. Measure from the neck on the left side down to the right under arm seam, and three times and a half what that length would measure will be the amount of the material required in this cascade. Lay in side plaits one-half inch in depth and press. Then gather and baste on to the drapery. Gather it up to fit the length of the drapery. This waist is closed down the center with small flat buttons, and the drapery hooks over from left to right. The bottom of basque is finished with revers of crepe cloth on the left side, cut to fit the bottom of basque; on the right side the drapery is finished with a bow of the goods, which either may be of dress material or gros grain ribbon, when it is required for mourning.

MOTHER HUBBARD WRAPPER.

(See Fig. No. 9.)

To cut a Mother Hubbard Wrapper, cut a plain waist lining the length of waist. Cut yoke for wrapper one-third of the waist length. To cut the skirt of Mother Hubbard Wrapper, measure from one-third of the waist length from the neck down the required length and add 2 inches to that length to allow for making. Allow wrapper three yards at the bottom. Cut straight lengths and plait, or gather as desired on to fit the yoke, leaving width under arms to cover the lining plain across the arm-hole, from the front yoke to back yoke. When basted on to lining, trim out arm-holes in the goods, laying one-fifth more of the width in the back of the wrapper than the front, or divide the width required for wrapper into five parts, laying three-fifths of the width in the back of the yoke, two-fifths in the front of yoke. To cut this sleeve: Cut plain coat sleeve lining, which covers one-half of the length of sleeve from the wrist to the elbow, with material for cuff. Then to cut puff, allow one-fifth of the sleeve length from the top of the sleeve to the cuff; allow one-fifth of the length longer for fullness in length and allow half of the sleeve lining width more in breadth to allow for fullness in breadth. Yoke may be decorated according to fancy. To get the lengths of ribbons on this plate, measure the skirt length from the yoke, down which meas-

ures 6 inches, then measure what part of the length is covered with ribbon. Length of ribbon measures five and three-quarters inches, or in 6 inches there are twenty-four quarters; in five and three-quarters there are twenty-three fourths, or three twenty-fourths of the skirt length. To find how much to allow for the bows of ribbon, measure length of loops, which measure 2 inches in length, would require 4 inches, or two-thirds of the skirt length for each loop. This ribbon may be used or not as desired. This rule for cutting Mother Hubbard Wrapper may be used either for wash goods or for wool goods.

WALKING DRESS.

This dress is cut Princess. To cut the lining, follow rule for Princess Dress. To cut the back of dress, cut goods same as lining. The front is cut with drapery. First cut lining and stitch up darts, leaving material out 2 inches below the waist line of the darts. In cutting material allow for draping in both width and length. In length there are five plaits; allow 2 inches for each plait in depth, which would be 10 inches, to cut longer than the skirt length; also allow for the hem, as the bottom of this is draped separate from the lining. The front of drapery is cut away one and one-quarter inch or the skirt length measuring three and three-quarter inches, one and one-quarter would be one-third of the skirt length. The drapery would be cut shorter or simply lap the corner back, and it would make its own facing—lap back 4 inches. The front and side gore measures one and one-quarter inch. The width of drapery at bottom when draped covers one inch, or four-fifths of the width of the skirt. To this add the width of plaits in the drapery. The first plait measures one-quarter of an inch, or one-fifth of the skirt width, the second plait the same, which would be one-fifth of the skirt width, or divide your side gore and half the front width in five parts, and whatever one of those parts measures, twice that amount would be two-fifths of the width, which add to the four-fifths of the width which we found when measuring the drapery when draped. The front gore of the skirt is covered with a fancy bordered goods, or with material with a fancy border, with one box plait down the center of front. This plait measures one-half inch. The half of the front gore measures three-quarters of an inch. The whole width of front would be one inch and one-half, making the box plait one-third of the width of the front gore when plaited. Divide your front gore into three equal parts. Whatever one of those parts measures would be one-third. For this plait must be allowed three times one-third of the front width.

To Lay Plaits in Draping.

Begin at the waist line and lay five plaits, one after the other, laying two inches in depth. Lay waist lining on material, then measure your skirt length with the ten inches added to it for the length of drapery; then, at this point, measure the width across the drapery; then gore from this up to the waist lining to get the side curve of drapery which joins in the side seam of the skirt.

The waist lining is bottomed true separately from the material, the material being cut away to allow for it.

To get the width of vest, measure chest width. The half measures one-half inch, the whole would measure one inch. The widest point of vest measures one-half inch, or one-half of the chest width. The vest at waist line measures one-quarter inch, or one-half of the width which is at the neck or widest point. This vest is set in and made according to rule for vest, one side being fastened firmly on the lining, the other hooking over and under the material of waist. Plain coat sleeve allowed with fullness at the top, which designer should use taste and judgment, allowing in proportion to the lady's figure. On this "plate" it is thrown up one-eighth of an inch, or one-seventeenth of the sleeve length. Whatever system of cutting is used, it should give rule for cutting sleeves and allowing gathers, but designers should use judgment. If for a slim lady cut wider and high, if for a fleshy, short lady cut narrower and high, allowing nothing across the width of arm.

THE BENEFITS OF SCIENTIFIC DRESSMAKING.

The want of a scientific method of cutting leads to results not only annoying and actually ruinous to the dressmaker, but is exceedingly disagreeable to her customers. It not unfrequently happens that a customer presents herself who is pressed for time, and the work-room must be neglected to go through the tedious process of fitting her dress. It very often happens that the lady knows (or thinks she does) more about the business than does the modiste. Accordingly when the modiste has begun the most arduous part of her duty, the lady takes her position before the glass, and while she indulges in a volume of advice concerning the dressmaker's business generally, she tells her where to cut, how to pin, etc., until the distressed dressmaker begins to doubt whether she is under a course of instruction or actually employed to cut a dress. It sometimes happens that the lady, although she may be utterly ignorant of dressmaking, will succeed, by a series of questions, which it would be impolite not to answer, in getting as good a knowledge of the business as the dressmaker, with the exception that she cannot, from want of practice, handle the shears and pins with as much facility; but she is quite as capable of making a dress as the modiste who works without system. The fact is, the dressmaker who works without rule has no advantage over her customer.

It is undeniable that all garment cutting without system amounts to mere speculation: the dress may fit, or it may not. Without it, the dressmaker has no certainty of cutting with accuracy; and it is a duty the dressmaker owes to herself, as well as to her customers, to discard at once and forever the old, tedious, ruinous and uncertain mode of draping, which the march of improvement has rendered ridiculous, and embrace an easy and perfect principle, the adoption of which will open to her professional experience a new and glorious era, investing it with an increase of dignity, respect and profit. It is time that the dressmaker ceased to toil, and made her calling an artistic and rational procedure, the pursuit of which will give pleasure at every step.

We have seen that the modiste has before her a scientific and artistic work, and she must needs have a scientific and artistic training if she would succeed. This book of designing supplies all that is essential to success, and it is the only method of draping that does. It meets fully all the requirements of the subject. It states and illustrates the principles which underlie

the art, and puts the artist in dress on a course of training, which, if faithfully pursued, shall secure to her a perpetual development in her art and educate her in every branch of her business.

It elevates dress-cutting to a commanding rank among the formative or industrial arts, and reduces its principles to an exact method and system. The commonsense method of acquiring arithmetical skill is by a study of the ground rules, so that the rational method of acquiring skill in dress-cutting is by the study of its principles. It enables and compels the one who uses it to be exact as well as practical, and makes the cutting of a dress an attractive and orderly procedure, instead of a wearisome guess-work, as it now is to many dressmakers. It is a scientific invention, but simple and not difficult to learn. Being based on mathematics, it assures in advance an accurate result and never fails. By this system dresses are actually drafted from measurements by means of a tape, and all the lengths and the widths of the draperies are obtained from measures taken of the figure for which the garment is intended, in the same manner as practiced by tailors in cutting gentlemen's garments. When this system is used a lady can leave her measure and material with her dressmaker and have her dress returned to her with the same precision of fit as the gentleman who orders a coat from his tailor. It teaches to draw every part of the garment from the measures, including all the curves. A difficult or unusual figure can be fitted with as much precision, ease and comfort as a figure whose proportions are symmetrical. It assures accuracy in every case and gives the modiste a thorough mastery of her business. The longer she uses it the more skill she acquires. It is the only possible means by which she can master the art of designing, unless she has been trained in the art of drawing. It banishes guess-work, and gives a perfect fit without alteration, and avoids the loss of time, labor and anxiety which alterations produce.

It elevates the art of dress cutting to the art of the tailor. It not only produces the best and most satisfactory results obtainable, but it enables one to do much more of the same kind of work in the same length of time. It saves time and, as "time is money," it saves money. To persons knowing this system thoroughly and understanding the ready application of its principles, it becomes a capital in business and a source of profit. Every lady should have not only a keen appreciation of the beautiful and a true eye to detect the minutest lines of grace, but some knowledge of the human form—the perfection of which knowledge is the very basis of painting and sculpture; while, on the other hand, the followers of the fine arts, as well as possessing a knowledge of anatomy, must be perfectly familiar with and have an excellent taste in dress. In this latter regard, however, there is one grand difference between the sculptor and the lady artist, viz.: the former exercises his skill upon a lifeless type of humanity, while the latter seeks to adorn the living, breathing, glowing reality. The sculptor spares no pains to make his drapery suitable to his figure and pleasing to the eye of the most refined and fastidious—nor does he strive in vain if he be master of the art. He is successful, and his success is sure to secure for him the warm approval of all, but especially of those who judge understandingly and critically. If, then, drapery of the inanimate marble calls forth the greatest powers of the sculptor, should not the living form be treated with a little more consideration?

Under the existing order of things, every attention is paid to designing the pattern of a dress, while the cutting and making is a secondary consideration which is about equal to putting a fine piece of marble into the hands of a sculptor who only half understands his business.

The more we consider this subject, the more wonderful it seems to us that in this progressive, pushing age, when improvements are daily being made in almost every branch of industry and readily adopted, that the dressmakers of the country are not more active in keeping abreast of the times. Years ago their indifference might have been excused, when conservatism was more fashionable than at present. Time was when tailors might be found who, imbedded in their antiquated notions, rather than adopt a manifest improvement, were content to pick up a penurious existence by going around the country making up garments in the old style. They knew no system, and practiced none. But the times have changed.

If a tailor at the present day should seek employment as a cutter in a first-class establishment, and admit that he cut without system, in all probability he would be thought a lunatic. And yet we might with the same propriety cut a gentleman's as a lady's garment without system. There is not the slightest difference, except the latter is more difficult. The principle is precisely the same.

Why is it that the dressmaker has so long been the subject of incessant toil, and the recipient of scanty remuneration? Is it because our ladies are not willing to pay fair prices for having their work done, especially when they cannot do it themselves? Not at all. The painful fact is that the want of system on the part of the dressmaker has made for her a competitor in almost every family. And so it is and ever must continue to be with the dressmaker from the very nature of the case till she learns to excel the ordinary seamstress.

We believe the time is at hand when dressmaking will be as great a success as tailoring. The great drawback is scarcity of practical and tasteful ladies to take hold of it as a business.

Nothing will pay half so well if the lady has been properly instructed. Dressmaking is an art that can and ought to be taught as tailoring and as other branches of art are taught; but it is hard to find young ladies who are willing to acquire the art. Shame be it on the well-educated young ladies of this country for their indifference, when it is so easy for the bright, smart and enterprising to be so independent

Very truly yours,

MME. VEITCH-SIMONDS.

System of Draping entered according to Act of Congress, in the year 1889, by Mme. Veitch-Simonds, in the Office of the Librarian of Congress at Washington, D. C.

Persons infringing or copying in any manner the principles given in this system or appliances will be prosecuted to the fullest extent of the law.

A liberal reward will be paid for any information which will lead to the conviction of persons so infringing.

This magazine will reach a large number of readers of the better class. A limited number of advertisements will be received. For price of advertisements call on or address,

MME. VEITCH-SIMONDS,

MILWAUKEE SCHOOL OF DRESSMAKING,

467 MILWAUKEE STREET.

Circulars mailed free upon application. Liberal terms to agents.

RD 247

LIBRARY OF CONGRESS

0 014 061 457 9